

# Annotated Bibliography

## **Form and Motion**

By Julian Dawe

➤ Books

### **The world of Henri Cartier-Bresson**

Copy right 1952 by Henri Cartier-Bresson

Published in 1968 by Viking Press Inc

Subject cannot derive form!

Bresson talks about two distinct philosophies in photography, pre and post photographing. In pre-production, careful consideration to subject must be taken as not to unintentionally skew or distort the intended image. Bresson talks about waiting days at a time for just the right moment to take a picture. The post-photograph analysis is something that can be done at leisure. Choosing the frame and cropping the picture to size and shape, adjusting in post cannot make a great photo out of a poor one.

Bresson is very aware of the power of framing a subject, the processes of framing a piece of time and calling it the truth. The subjectivity of creating an image is the same for stills as it is in film; there are a million different ways to record a single event.

In his collections of photos from his travels, each is treated like a story; his excellent compositions are inspirational to anyone who seeks to capture and frame an image. Bresson was particularly helpful in his attention to detail, his choice of what order each picture is placed is similar to editing a film; placement for a desired effect. The Bresson philosophy is basically any subject can be captured in many ways but the skill is in finding just the right way as to remain honest to your intentions.

## **Art in review**

The Studio Visit.

By: Roberta Smith

Published in The New York Times Friday, Feb 24, 2006

The Studio Visit, Exit Art, 475 10<sup>th</sup> Ave at 36<sup>th</sup> Street, Manhattan.

The studio visit was a video-art piece in which 160 artists were invited to make a short video scenario about friends and dealers coming to look at their art. The installation was projected continuously on five walls and on multiple monitors in multiple rooms, playing the short pieces back to back. The fact that this is a review is very interesting unto it's self; Smith points out that often she feels video pieces are too long and repetitious. These sorts of real life criticisms are helpful in learning contemporary uses of video art. The environment made Smith feel like she was in a zoo, gazing at intimate windows into another world, a testament to the powers of video installation. The New York Times has a weekly column dedicated to the critique of art and video installations, creating a kind of standard to which pieces can be judged and compared to one another.

## **FORM AND CONTENT**

By, Algimantas Keys, S.J

Published by Morkunas Printing Co., Chicago, ILL. 1972

Photographer reverend Algimantas Keys believes the camera is a tool for recording not just what one sees, but how one sees it. His collection of Black and white still photographs focuses on capturing images as they appear in that moment, no preplanning or postproduction, just observation. Keys's work relates to my projects focus on form within the framed image. His attention is focused towards composing the black and white aspects of a picture, to create highly contrasting figures, exactly what I would like to emulate. Keys's philosophy is that in the act of recording one might make

art, but someone who sets out to make art with photos will probably just record an image. These same photographic techniques apply to my planned pieces, using a similar philosophy towards my slow motion productions focusing on the contrasting black and white aspects within the frame. From *Form and Content* I have developed some strong ideas for my own work, with the added dimension of motion I hope to stretch the concepts used in Keys captured moments, keeping faithful to the black and white aesthetic. Keys has skill in catching things at just the right time, I plan to break his rule and preplan my compositions; my planned production is similar but my technological restraints will dictate my form.

### **Jacques-Henri Lartigue**

English 1894

Phantheon books New York

CENTRE NATIONAL DE LA PHOTOGRAPHIE, PARIS

English Translation 1986, by Center national de la photographie.

A rich French boy grows up with a fancy new toy, the photo camera. Jacques began humbly but eventually became ambitious, capturing the most difficult of photograph subjects. The sunset over the ocean was considered almost impossible due to the motion of the waves and the lack of light, but with careful work Jacques overcame the technical difficulties and took the hardest picture. Later capturing people in mid flight, racecars and airplanes taking off, Jacques was one of the early sports photographers. His images of action and motion are amazing when you consider the cameras of the time, their sheer bulk and size. Although pampered and rich Jacques would do anything for the right angle for his photographs, these angles he developed to best capture the feeling of speed in a still image.

A pioneer in the world of action photography, Jacques-Henri Lartigue perhaps took the very first sports photos, the techniques he developed are still used to great effect by modern photographers.

### **Online materials**

**KINGSTON MUSEUM AND EADWEARD MUYBRIDGE**

The Kingston museum online Muybridge time line is a very accurate and useful resource for all Muybridge groupies. While most credit his accomplishments to The United States Kingston Museum reclaims him as English. Muybridge did indeed remain in England until thirty, but he didn't complete any of his famous work until in America. Muybridge was an amazing inventor, in every page of his life he seems to have invented either another sort of washing machine gadget, including a new form of photography. His life was focused on photography, but as an interesting tad bit he shot a man who he claimed to be his wife's lover. He answered the door and said "here is the reply to the letter you sent my wife" and shot him dead! He had a brilliant, American, lawyer who got him off the charges, and he continued to develop amazing motion photography. Muybridge created an amazing collection of works, many of which are available for down load on this very sight. What may have begun as a favor for a rich playboy turned into a career, eventually crediting Muybridge as the man between photography and film. Muybridge is an excellent example of what I want to experiment with; much as he did back in the day but with less inventing. Muybridge is the father of motion studies and I hope to reproduce a few of his photos in my work. <http://www.king.ac.uk/Muybridge>

## Étienne-Jules Marey

From Wikipedia, the free encyclopedia

Wikipedia provides a free online encyclopedia, with articles on Marey's history life and inventions. Marey was a true inventor, creating devices that measured blood flow in the human and body as well as hart beat and finally body motion. His studies in human body motion are where my interest comes in as he developed the multiple exposures to study motion in both animals and humans. Wikipedia has excellent links to keywords and I was able to link to [chronophotography](#), an interesting related field of photography. It turns out that Marey published many books filled with study of motion and photographic records of human and animal movements. Etienne-Jules Marey was a brilliant man, who managed to stay right on the cutting edge of technology for most of his life. In his final years he developed the wind tunnel and smoke trace, used for aerodynamic research. Wikipedia has online photos of these and his other more famous works as

well. The images and information in Wikipedia has saved the day again, Marey wasn't as famous as Muybridge but he was a lot more inspiring.

## Oxford online scientific image library

[http://www.osf.co.uk/ftg\\_frameset.html](http://www.osf.co.uk/ftg_frameset.html)

The Oxford Film Library specialises in wildlife, science, special effects, time-lapse, slow-motion, macro and micro cinematography. The collection encapsulates stunning, original imagery from the OSF cameramen plus more award-winning footage from over 40 other film companies and film-makers. An excellent example of modern scientific films and imagery techniques at work.

## Audio Visual Materials

### VHS

Nova, adventures in science.

Mystery of the senses. Vision.

[Video recording] produced by Green Umbrella Ltd for WETA/Washington and WGBH/Boston in association with Gemini Productions, Germany. Show details Boston, Mass. : WGBH ; distributed by PBS Video, c1995.

The Mystery of the senses Vision, is a great resource for my understanding of vision, this simple straight forward educational video makes understanding perception easy. Covering vision from the basics, to the most complex and unknown aspects of human perception Nova was clear and concise. The visual diagrams explaining the compounds of the visual processing system was an amazing discovery. Finding something as simple as the way we see color made understanding my own concepts crystal clear. A simple educational video has changed the way I think and understand vision.

### Media stills.

Pelican in flight. by [Étienne-Jules Marey](#).

This is the first image of Marey's multiple exposure technique that I found; it totally blew my concepts about early photography. The fact that photographs needed such long exposures meant no one had seen a bird paused in motion like this. The very notion of a paused bird in flight was completely new. With his high-speed camera, Marey recorded many such images that changed how people understood motion.

Muybridge, galloping horse 1878.

The famous proof that horses do indeed lift all four legs from the ground in full gallop. This most famous of all motion study series' is the cornerstone of scientific high-speed photography. This along with Muybridge's other amazing works have two very different effects on my research. First they make me feel lazy, Muybridge did some massive amounts of work in his lifetime, second through constant discovery and experimentation, Muybridge found a new way to record actions. Through his technology began the study of human motion and the notion of motion analysis using photography. The galloping horse is proof that high-speed photography can alter our perceptions of the world around us.

DVD

The Matrix, ©Warner Brothers 1999.

Directors/ producers/ writers, The Wachowski Brothers.

I don't think I can deny The Matrix as an influence, although very much a main stream action movie, the experimental time warping perspective shots in The Matrix caught my imagination. Using multiple cameras and computer compositing software, the Wachowski brothers introduced a new form of filming to Hollywood. Changing both the frame rate and being able to rotate the camera angle created a unique effect, slowing a point in time and manipulating it for close inspection. Other notable slow motion scene occurs in the exploding foyer shot, when flames slowly roll through a building as it explodes. Violent, yes but creative cinematography and amazing visuals as well; my concepts of using high-speed film probably began with my first screening of this movie.

DVD

Bill Viola, The Eye of the Heart, a portrait of an artist.

By Mark Kidel

Made in England with BBC permission © 1996 DVD recording.

Interviews with video artist Bill Viola, about his life, work and philosophies on being an artist. Starting with Viola's beginnings as an artist in the 1970's *The Eye of the Heart* follows his life's path that led him to becoming the most famous video artist today. Following Viola during the creation of one of his ideas and the construction and filming of one of his pieces, Viola reveals his deep personal relationship with his work. Bill Viola uses events in his life as tools for his art for instance, his wife's labor and his mother's deathbed coma. Viola has created some truly monstrous works, using massive buildings and spaces to display his video art. Viola has a knack for the art crowd for sure; he and his art speak the required language to get grants and notoriety. His work is also assessable to the average Joe on most levels, he uses a language simple enough that his ideas are obvious to those unfamiliar to video installation art. The most interesting thing I got from *The Eye of the Heart* was the use of high-speed filming in his piece, *The Passions*. Displaying portraits of people in fits of emotion, played back in slow motion; this extension of the human experience over a much longer time has inherent power in its

content. Seeing people 'feel' in slow motion creates a god like feeling towards the mere mortals on the screen; a moving image has so much more power in displaying emotion than a photo does.

Viola isn't the greatest in my books, but he's consistent and he talks the talk required in the elite art world. His large budget artwork takes advantage of resources unavailable to most artists and the results are maybe a bit conservative, but interesting non-the less.